

WITH ALAN DALE AT NEW YORK THEATERS

(Continued from Fourth Page.)

here, because it would teach him a lesson, and she felt that she could love him better poor than rich. This was not burlesque, but a serious thesis put forth with much zest and acclimation.

In "The Wheel" at the Gaiety Theater, the new idea was most mirth provoking, though also intended seriously. A wife despairs of ever being able to destroy her husband's love for gambling. This, she has been assured, is absolutely ineradicable. But she conceives a plan. She buys a gambling house! As the proprietress of this den, she secures the money that hubby loses, and then, bursting upon him, as he is despondent over his losses, she tells him the whole genial truth! If that isn't exquisite farce, then I don't know farce when I see it. It is even droll, because it is done with such unctuous solemnity. The dear, blonde little wife sees her desperate husband in the gambling hell, all bent over with grief and mortification, and she stealthily approaches, and announces herself. She is tearful, agonized and miserable. She goes toward him, and then, as he sees her and wonders how on earth she came to such a place, she tells him slowly, and hesitantly, that she owns it! I wonder why nobody ever thought of permitting the suffering wife, with the inebriate husband, to buy a saloon in order to effect a cure? Of course it is too late now with prohibition in our midst. But a really gorgeous farical possibility was missed.

MISS FANNIE HURST had the courage of her convictions in "Back Pay" at the Eltinge Theater. After all, what is the use of going at such a theme half-heartedly? It is just as well to paint the whole thing in the garish hues which realism as least demands. Even "Camille" is all glossed over with sinister poetry, and the courtesan is portrayed as ineffably dainty, and particular as to her surroundings. To be sure, there is always Madame Prudence as a contrast, but this character is very feeble compared to the loudly voiced and outspoken dames in "Back Pay." I rather liked the idea of a "crepe de chine" soul, and "catnip in the blood." I wonder if this heroine had mouseline de soie in the liver, crepe georgette in the spleen, and baronet satin in the appendix!

But Miss Hurst went at her task undismayed by the fact that the theme has always been popular theatrically. She brought to it her literary vigor and her determination to overlook no touch that could possibly add to the verity of her characterizations. And this complete sincerity made its appeal. Two of the demi-mondaines in Hester Bevin's apartment were quite marvelously realistic, and some of their lines were extremely amusing in a perfectly frank way. Miss Helen MacKellar wore her \$1,000 gown with very commendable nonchalance. It seemed to be all gold, or gilt, and yet it was sinuous and delicately soft. Miss MacKellar didn't seem a bit dazzled, although I could have forgiven her if she had worn smoked glasses to deaden the glare of the dress (and by-the-by, was it a "dress," a "frook," a "gown" or a "confection"?). In describing these affairs, I never know what to do for the best, or for the worst. Possibly "gown" is the least offensive word, though "apparel" would at least be non-committal.

Some day I'd like to see Mary Shaw play an honest-to-goodness spinster, or mother wotting nothing of a deadly past. It does seem hard lines that just because an actor or actress has made a hit in a certain brand of role, the line of work must stick. Miss Shaw made some success as Mrs. Warren in the Shaw play, and since that episode, every character with a Mrs. Warren past, seems to have been offered her. No sooner is such a role discussed than the manager wires Miss Shaw to ask her acceptance of the role. It is unjust and astoundingly stupid. It assumes that audiences insist upon seeing actors or actresses in one line of work. Once a valet always a valet; once a Mrs. Warren, always a Mrs. Warren, and once a detective, always a detective. Where on earth is the spirit of versatility?

THE astounding energy of the theater has been graphically instanced during the past week. Imagine what the rehearsing, the casting and the settings of all these newly produced plays must mean. Think of the stupendous industry of everybody connected with the presentations. Night after night two and three new offerings have been seen. It is bewildering to think of the appeal made to audiences, and the ability to fill theaters with people willing to sit through tryouts. And yet every opening night had audiences only limited by the size of the theaters. No matter if the tickets were paid for or just given away, the fact that nine or ten large playhouses sheltered tremendous crowds for "first nights" is something to ponder over with astonishment. There may be empty seats on succeeding nights, but the "premier" is always packed to the doors. There is the same note of expectancy, the same anticipatory thrill, and the identical spasms of "suspense" at the production of every new play.

It is certainly a great "industry," and one that calls for careful management. However, it is not to be pitied. The attention accorded it is greater than that given to other and perhaps more vital industries.

Makes New Record.

THE Chicago Company of "The Bat" now holds the record for the length of a run of any play of any kind in that city. "The Bat" is in its thirty-seventh week in Chicago and will continue indefinitely.

Celebration of LAFAYETTE DAY AT MOUNT VERNON Tuesday, Sept. 6th Special Express Service Direct. MT. VERNON, ALEXANDRIA AND ARLINGTON NATIONAL CEMETERY Via the Historic Route. Stop-over Allowed at Historic Alexandria to Visit Largest Church and Washington's Lodge Room. Comfortable electric cars leave 15th st. and Pennsylvania ave. N. W. every five and thirty-five minutes after the hour. Mt. Vernon Open Daily, Excepting Sundays. Round Trip, 50c. 15c Additional for Side Trip to Arlington. For Further Information, Telephone Main 187. WASHINGTON-VIRGINIA RAILWAY COMPANY.

Hotel Table d'Hote DINNER :: \$1.50 Six Courses, Served From 6 to 8:30 Fresh Fruit Cocktail Mixed Sweet Pickles Home-made Vegetable Soup or Bouillon in Cup Baked Fresh Salmon, Cardinal Sauce Orange Punch Fried Spring Milked Chicken, Cream Gravy or Roast Sugar-Cured Ham, with Sweet Potatoes Mashed or Baked Potatoes New String Beans Lettuce Salad Ice Cream or Pineapple Pie Coffee, Tea or Milk A Sunday Well Spent Brings a Week of Content FRANKLIN SQUARE HOTEL Fourteenth at K Street A la Carte Service Club Breakfasts

Miss Kaelred Has Entirely New Role In Latest Comedy

ONE of the most interesting members of Oliver Morosco's all-star cast which will open the season at the Shubert-Garrick tomorrow night in the comedy, "Wait Till We're Married," is Katherine Kaelred, who will be seen in a part entirely different from any she has heretofore created on the New York stage.

While Miss Kaelred has enjoyed a long and varied career on the stage of two continents she is probably best remembered for her sensational success with Robert Hilliard in "A Fool There Was," and enjoys the distinction of having presented the first and original band of genuine vampires to the American public—a role out of which developed numerous varieties of vampires, chiefly before the motion picture screen.

Miss Kaelred has enjoyed a remarkable stage career. She made her first appearance with Donson's Stock Company at Dundee, Scotland, as the First Lady in Richard III. During her engagement there she played in every Shakespearean role except Lady Macbeth.

She then became leading woman with Cyril Maude in Australia, after which she came to America and joined the famous old Pabst Theater Stock Company in Milwaukee, playing

CRANDALL'S METROPOLITAN

THIS WEEK FOUR POPULAR STARS LEWIS S. STONE BARBARA CASTLETON WILLIAM DESMOND "ITCHIE" HEADRICK

The Child Thou Gavest Me A Drama That Has Never Been Equaled in Novelty of Plot, Dramatic Intensity, or the Charm of the Humor Imparted to the Picture by the Greatest Four-year-old Actor on the Screen. Directed by JOHN M. STARR, Maker of "The Woman in His House" —EXTRA— LARRY SEMON IN HIS LATEST TWO-REELER "THE FALL GUY". OVERTURE, "ROSAMUNDE" METROPOLITAN SYMPHONY PRELUDE, "BERCEUSE" (GODARD) C. V. MENE, CELLIST PATHE NEWS—TOPICS

COLONIAL BEACH Washington's Atlantic City PALATIAL STEAMER ST. JOHNS Leaves Foot of Seventh Street Wharf Sunday, September 4, 9 A.M. Monday, Labor Day, at 9 A.M. Extra Trip Tuesday, Sept. 6, 9 A.M., Returning 6 P.M. Boardwalk, Boating, Sailing, Fishing, Crabbing, All Amusements.

SPEND SUNDAY AND LABOR DAY AT

Marshall Hall "On the Historic Potomac" TWO BOATS Steamers Charles Macalester and Endeavor Will Make the Morning and Afternoon Trips Together on LABOR DAY At 10 A.M. and 2:30 P.M. For Washington's Finest Amusement Resort. The Evening Trip will be made by the Macalester at 6:45 P.M.

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A Cosmopolitan Production HELIOTROPE A Drama of Appeal and Power Released as a Paramount Picture—See it at LEADER THEATRE, 507 9th St. N. W. Monday and Tuesday, September 5 and 6

ing the leading roles in "Zira," "Lady Huntworth's Experiment," "The Devil," "The Jilt," "The Freedom of Suzanne," and other well-known plays; she was then engaged by Henry J. Savage for the chief feminine role in "The Devil," after which she became Arnold Daly's leading woman in such well-known hits as "Candia," "The Man of Destiny," "How She Lied to Her Husband," and "You Never Can Tell." She then appeared in the title role

PARAMOUNT WEEK

MOORE'S RIALTO NINTH AT G TODAY 2:30 P. M. 11 A.M.—ALL WEEK—11 P. M. A GREAT DRAMA, GREAT CAST, GREAT PRODUCTION. JESSE L. LASKY Presents

'At the End of the World'



STAR CAST OF UNUSUAL DISTINCTION BETTY COMPSON MILTON SILLS MITCHELL LEWIS CASSON FERGUSON JOSEPH KILGOUR SPOTTSWOOD AITKEN A Drama That Has Never Been Equaled in Novelty of Plot, Dramatic Intensity, or the Charm of the Humor Imparted to the Picture by the Greatest Four-year-old Actor on the Screen.

MUSICAL PROGRAM Famous Rialto Orchestra ROBERT BOND GOTTA Conductor Overture, "The Two Hussars," Encore number, Violin Solo, by Henri Sokolow, "Meditation," Harry F. Miraglia.

---DIVERTISSEMENTS--- "Torchy's Promotion" By Sewell Ford. EXCLUSIVE SHOWING FOX NEWS.

GLEN ECHO FREE ADMISSION AMUSEMENT PARK TODAY FREE CONCERTS 4 TO 11 P. M. BY MINSTER'S BAND TOMORROW MATINEE DANCE 4 TO 7 P. M. Evening Dancing, 8:30 to 11:30 All the 40 Fun Features Picnic Groves—Boating Enjoy the Holiday at Glen Echo

CAPITOL THEATRE THE THEATRE BEAUTIFUL Today 3 P. M.; Tonight 8:15 Max Spiegel's SOCIAL FOLLIES WITH JOHN QUINN Lovey Mary Greene Harry Stratton Babe Warrington Rottie Knies Karl Bowers Ralph Bea AND A BIG BEAUTY CHORUS

DANCING GLOVER—411 2nd, private rooms, 15c; 4 for \$1.00, Glass Beer, Pils, 7c, 13c. Sixth Annual DANCE and CARNIVAL Berwyn, Md. AUGUST 6 TO SEPTEMBER 5 Superior Music, Excellent Covered Pavilions See the Great White Midway Ample Berwyn, Branchville, Berwyn Heights Citizens' Association.

In "Judith Zarnine" and as Mrs. Payne-Allen in "The Renegade." It was at the Liberty Theater in New York in 1909 that she scored her most famous success and created a veritable sensation as the vampire in "Fool There Was." This part was, as far as memory can recollect, the first real vampire presented to the American theatergoing public, and it was from this performance that many stage and screen vampires emanated and which have since become so popular.

SHUBERT GARRICK WASHINGTON'S LITTLE THEATRE DE LUXE A Dramatic Playhouse presenting the foremost foreign and native artists and attractions. Direction Messrs. Shubert.

OLIVER MOROSCO Presents A New Comedy By Hutcheson Boyd and Rudolph Bunner WAIT TILL WE'RE MARRIED With a Typical Morosco Cast, Including Marion Cookley Kate Jepson Arthur Albertson Katherine Kaelred Lucy Beaumont Frank Sylvester Jean Shelby Henry Duffy Gerald Oliver Smith Edna May Oliver Ripley Holmes Robert B. Hawkins

CRANDALL'S 18th Street at Columbia Road KNICKERBOCKER MATINEES SUNDAY, MONDAY AND SATURDAY, 2:30

SPECIAL HOLIDAY MATINEE MONDAY AT 2:30 First National Presents Louis B. Mayer's Super-Cost LEWIS S. STONE BARBARA CASTLETON WILLIAM DESMOND "ITCHIE" HEADRICK In a New and Unique Film Play Directed by John M. Stahl, the Genius Who Made "The Women in His House" a Story of Domestic Turbulence That Leads to an Amazing Denouement, Enlivened by the Antics of the Greatest Youngster on the Screen. 'THE CHILD THOU GAVEST ME' —EXTRA— Larry Semon in a New Two Reeler, "The Fall Guy" Tues.-Wed.—Katherine MacDonald in "Trust Your Wife" EXTRA ADDED COMEDY, "A TRAYFUL OF TROUBLE" Thurs.-Fri.—Thomas Meighan in the "Conquest of Canaan" DE LUXE COMEDY OFFERING, "STANDING PAT" Saturday—Justine Johnston in "A Heart to Let" COMEDY—ABSO'S FABLE—SYMPHONY—EXTRAS

ALWAYS A GOOD SHOW Ninth at E CRANDALL'S THEATER SUN.—MON.—TUES. Enid Bennett in "Keeping Up With Lizzie" LARRY SEMON, A SCREAM IN "THE BAKERY" WED.—THURS. All-Star Cast in "Too Wise Wives" TOONERVILLE COMEDY, "THE SKIPPER STRIKES IT RICH" FRI.—SAT. Constance Talmadge in "Wedding Bells" AUXILIARY COMEDY, "TORCHY'S KNIGHTHOOD"

LOEW'S PALACE TODAY AND ALL WEEK Jesse L. Lasky presents Roscoe (Fatty) Arbuckle "Crazy To Marry" (by arrangement with Joseph M. Schenck) A Paramount Picture CAST INCLUDES LILA LEE

LOEW'S COLUMBIA BEGINNING TODAY AT 3 P. M. The photoplay season of 1921-22, which opens today, will bring to Loew's Columbia Theater a matchless array of super-productions that will utterly astound Washington—The first of these offerings is "THE GOLEM" MOST ASTOUNDING CHARACTER EVER SCREENED DIRECT FROM ITS SENSATIONAL NEW YORK RUN! —SEE! The picture that has run for twelve solid weeks at the Criterion Theater, New York City!—Scenes unequalled in imagination that riot in revelry, pageantry and conflagration!!! —THE PHOTOPLAY WONDERFUL

NATIONAL TOMORROW NIGHT ALL WEEK

OPENING OF THE SEASON MARC KLAU, INC. PRESENTS A THRILLING AND UNUSUAL PLAY OF LOVE OTHER LIVES By THERESA HELBURN AND EDWARD GOODMAN With the Distinguished Cast Chosen for the Metropolitan Engagement! PRICES: NIGHTS—50c, \$1.00, \$1.50, \$2.00 MATINEES—50c, \$1.00 and \$1.50 NEXT WEEK Beginning Monday Night Mats.—Wednesday and Saturday Charles Dillingham Presents Rida Johnson Young's Comedy A WISE CHILD With VIVIANNE SEGAL

B.F. KEITH'S Daily 2:15 Sunday 2:00 Holidays 2:00, 5:00 and 8:15 Prices 25c, 50c, 75c, 1.00, 1.50, 2.00, 2.50, 3.00, 3.50, 4.00, 4.50, 5.00, 5.50, 6.00, 6.50, 7.00, 7.50, 8.00, 8.50, 9.00, 9.50, 10.00, 10.50, 11.00, 11.50, 12.00, 12.50, 13.00, 13.50, 14.00, 14.50, 15.00, 15.50, 16.00, 16.50, 17.00, 17.50, 18.00, 18.50, 19.00, 19.50, 20.00, 20.50, 21.00, 21.50, 22.00, 22.50, 23.00, 23.50, 24.00, 24.50, 25.00, 25.50, 26.00, 26.50, 27.00, 27.50, 28.00, 28.50, 29.00, 29.50, 30.00, 30.50, 31.00, 31.50, 32.00, 32.50, 33.00, 33.50, 34.00, 34.50, 35.00, 35.50, 36.00, 36.50, 37.00, 37.50, 38.00, 38.50, 39.00, 39.50, 40.00, 40.50, 41.00, 41.50, 42.00, 42.50, 43.00, 43.50, 44.00, 44.50, 45.00, 45.50, 46.00, 46.50, 47.00, 47.50, 48.00, 48.50, 49.00, 49.50, 50.00, 50.50, 51.00, 51.50, 52.00, 52.50, 53.00, 53.50, 54.00, 54.50, 55.00, 55.50, 56.00, 56.50, 57.00, 57.50, 58.00, 58.50, 59.00, 59.50, 60.00, 60.50, 61.00, 61.50, 62.00, 62.50, 63.00, 63.50, 64.00, 64.50, 65.00, 65.50, 66.00, 66.50, 67.00, 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